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Subscription, Free: by Post, 2s. 6d. per Annum, payable in advance, by Cash or Postal Order, to AUGENER AND CO.,
86, Newgate Street, London, E.C.

VOL. XXII., No. 255.]

MARCH 1, 1892.

[PRICE 2d.; PER POST, 2½d.

"MUSICIENS D'AUJOURD'HUI."

PAR ADOLPHE JULLIEN.

M. ADOLPHE JULLIEN, the author of a work on Wagner and another on Berlioz, is well known as one of the most fearless French champions of the advanced school of music. For many years he has contributed articles to various periodicals, and the volume just issued, bearing title as above, contains some of his critical notices written during the last twenty years. He has taken a prominent position in the Wagnerian controversy, but long before that had become the absorbing question of the day he had fought on behalf of Berlioz, Schumann, and other composers whose merits were imperfectly recognised if not ignored in France.

Order is said to be heaven's first law, but for those who live on "this dim spot which men call earth," it is one which it is often convenient to disregard. Let us then open M. Jullien's book, and select here and there some remark, making whatever comments may suggest themselves. To saunter through a city at pleasure is more attractive than to follow a guide who acts according to some well-ordered plan, and in the same way it is pleasanter to pick bits out of a book haphazard, rather than to classify statements and facts, and discourse on them according to some prearranged system.

The first article is entitled Hector Berlioz, and bears the late date 1890, and in it M. Jullien speaks about the opera *Béatrice et Bénédict*, which the composer wrote for Baden in 1862. M. Jullien, in spite of his admiration for Berlioz, and in spite of several numbers of great charm and originality, frankly describes the work as one "de second ordre." He also has a brief notice on the production of *Les Troyens* at Carlsruhe, under the direction of the talented conductor M. Félix Mottl. He justly praises the latter for his zeal and energy in the cause of Berlioz; M. Mottl has, in fact, given at Carlsruhe also the operas *Benvenuto Cellini* and *Béatrice et Bénédict*. M. Jullien speaks in enthusiastic terms of Berlioz's great music-drama, but we fancy that his placing of the two parts of *Les Troyens* on an equal rank will not meet with the approval of critics generally. The scene of the death of Didon is certainly grand, and the "chasse royale" is a masterpiece, but *La Prise de Troie* on the whole

appears more original and more noble than *Les Troyens à Carthage*; just as the tragic tale of Troy and of the ill-fated Cassandra is more noble than that of the lovesick Queen of Carthage. M. Jullien speaks appropriately of Berlioz and Wagner as the two great musicians who, during their lifetime were hostile brothers, although fighting, each in his own fashion, for the triumph of the same ideas against routine and bad taste.

The next article is on Schumann, "probably the greatest musical genius since Beethoven." But on a composer so well known and so highly appreciated in England, it is scarcely necessary to dwell. Ambroise Thomas follows; and that composer is summed up as follows:—"The principal talent of M. Thomas consists in having accommodated himself to the tastes of the public, by providing the kind of music to which it attaches some value."

The performance of *Die Walküre* in French at Brussels in 1887 gives our author a good opportunity of comparing the enterprise of Brussels with the indifference of Paris towards Wagner. "Away to Brussels," he exclaims, "you who are fond of beautiful music and grand art; you who are exasperated by conventional commonplace, and who are attracted by novelty; go and hear a masterpiece, go and applaud *La Valkyrie*." And then he adds with a bitterness worthy of Berlioz: "It will be a relief to you, for an evening or two, from the platitudes and poor stuff which are offered to you at Paris."

Verdi is M. Jullien's next victim. In *La Forza del Destino* we are told that the poverty of ideas is on a par with the poverty of the orchestration. He touches also on a later work, *Aida*, one in which the composer is supposed by many to have been greatly influenced by Wagner. M. Jullien admits that Verdi must have "read" *Lohengrin*, and asserts that he so admired the repeated trumpet calls summoning a champion for Elsa, as to imitate them in his *Triumphal March*, just as he imitated Berlioz's *Requiem* in his own. He describes *Aida* as a work of gropings, of curious experiments, but not one of conviction.

On Gounod he is very severe. He fully acknowledges his enthusiasm, his exaltation, his high intelligence; he even admits that he has genius—only it is the genius of assimilation. M. Jullien seems to infer, that except for

Bach, Handel, Schumann, and Berlioz, Gounod would scarcely have existed. In *Faust* our author sees Gounod's highest effort, particularly in the death of Valentine and in the church scene; and, of course, as he considers Gounod to have been so strongly influenced by such great composers, M. Jullien finds much that is interesting and worthy of admiration in Gounod's operas. He, however, advises one to hear *Roméo et Juliette* to be able to measure the enormous distance which separates talent from genius. Of *Cing-Mars*, after finding fault with its Gounod mannerisms, its mediocrities, its multisonous orchestra, he remarks: "You need not be surprised at his having composed this work in six weeks. The only thing that surprises one, after hearing it, is that it should have taken him so long."

Some pages are devoted to M. Lalo, a French composer principally known in this country by his *Symphonie espagnole*, which has been so often played by Sarasate, and which was produced at Paris in 1875. A grand ballet, *Namouna*, was performed at the Grand Opéra, Paris, in 1882, and of this M. Jullien speaks in terms of praise, though somewhat qualified. The work, however, which has really brought fame to M. Lalo is his opera *Le Roi d'Ys*, produced at the Paris Opéra-Comique in 1888. As a disciple of Wagner M. Jullien at once admires in M. Lalo his dislike of all that is commonplace, and his strong desire to escape from everything that is conventional, even though it may lead him at times into what is eccentric rather than inspired. The fault is a good one, for how few are there who, like M. Lalo, prefer musical martyrdom to popular praise, and who work up to a high ideal rather than down to a low level. However, while remaining true to his convictions M. Lalo, by means of national melodies, piquant harmonies, and effective—though at times somewhat noisy—orchestration, has at length gained popular favour—*Le Roi d'Ys* has actually proved a "draw."

M. Ernest Reyer is another French composer who has not bowed the knee to Baal, and whose admiration for Wagner's art theories is not likely—for the present at any rate—to bring him honour in his own country. His devotion to dramatic truth, his hatred of all that is vulgar, secures, however, for him the esteem of M. Jullien. With reference to his latest opera, *Salammbo*, produced at Brussels in 1890, our author speaks in terms of the highest praise, and believes that it will be entirely the fault of the "irascible" composer if the work is not produced at the Paris Grand Opéra.

M. Jullien devotes a good many pages to M. Camille Saint-Saëns, commencing with a notice of his opera *Le Timbre d'Argent*, produced in 1877, in which he finds much that is charming, but also much that is commonplace; and so of *Étienne Marcel*, produced at Lyons two years later. In 1883 *Henri VIII.* provokes a similar criticism. And yet the French composer has shown in certain portions of all his operas that he knows well what dramatic music should be; inability to forget popular taste, and the desire for popular applause seems, indeed, to be the besetting sin of many French composers. But let us pass from M. Saint-Saëns' opera to a certain Symphony in C minor of his, which was first played in London at a Philharmonic concert on May 19th, 1886 (and not June, 1885, as stated by M. Jullien). Our author is somewhat angry with the composer for allowing his symphony to be given for the first time in *perfide Albion*. His knowledge, by the bye, of the ways of English musical critics seems indeed somewhat vague. He accuses a number of them, nearly all (*presque tous*) of having eked out their "copy" by quoting whole paragraphs from the analysis of the work given in the programme-book. Whether any

actually did so or not, we are unable to say; it is possible, for in all parts of the world there are doubtless critics who do not care to think for themselves, and who would gladly avail themselves of any help. But M. Jullien is not justified in saying that "nearly all" had recourse to this particular method, for facts are against him. By the way, he refers to this analysis (written by M. Camille Saint-Saëns himself) as a *guide-âne*; it may be mentioned, *en passant*, that it was also distributed at the Paris performance for the benefit of the French public and the French critics. M. Jullien's remarks on the work are excellent. In answer M. Saint-Saëns sent him the following characteristic letter:—

"Voilà donc enfin un article hostile! Rien n'aura manqué à la gloire de ma symphonie, qui ne s'attendait guère à une fortune pareille. Votre indignation patriotique propos de l'Angleterre, le *bruit terrible* de l'orgue, m'ont bien amusé. J'attends avec impatience votre article sur *Proserpine*. A vous."*

The notices written by our author on *Carmen*, the one in 1875, the other in 1883, are full of interesting and thought-provoking criticism. In the latter he pays Bizet a great compliment. Whenever, he says, the composer had to set to music a scene taken directly from Mérimée's vigorous but cruel novel, he was inspired; but whenever he had to treat the scenes of Messrs. Meilhac and Halévy, which were nothing but travesties of the original work, then he became common and vulgar.

In Jules Massenet M. Jullien finds some good and many weak points. Of his operas, *Manon* and *Esclarmonde* please him most; the one because music and dialogue fit like a glove; the other because it is a step in the direction of Wagner's art-theories.

STUDIES IN MODERN OPERA.

A COURSE OF LECTURES DELIVERED IN THE PHILOSOPHICAL INSTITUTION, EDINBURGH.

BY FRANKLIN PETERSON.

NO. I.—INTRODUCTION — A GENERAL VIEW OF THE HISTORY OF OPERA.

IN the end of the sixteenth century the beautiful city of Florence was moved by its share of the all-prevalent spirit of the Renaissance. Greater power and more lasting importance was added to the effects of this spirit by the leaven of radicalism, of which Florence has always possessed even more than its share.

It should be remembered that this period was the Golden Age of Counterpoint. Palestrina, the *Princeps Musicae*, died in 1594, and for nearly a century no man was found capable of filling the vacant throne, nor did any one dream of any other kingdom, or any other king. Two great tone schools in Italy, those of Rome and Venice, ruled the musical world, and measured every new proposal by the ell—the standard of Palestrina, or of Orlando di Lasso, their late kings.

A group of distinguished literati, scientists, musicians, and amateurs in literature and art, were wont to meet at the house of Count Bardi, the head of an ancient Tuscan family. They called themselves the Florence Academy, and busied themselves with various interesting questions. An enthusiasm for the plays of Æschylus and Sophocles led them to consider whether it were not possible to reproduce these works as they had been played in Athens—

* At last a hostile article! Nothing now is lacking to the glory of my symphony, for which such good fortune was scarcely to be expected. Your patriotic indignation about England, the terrible noise of the organ, drew a hearty laugh from me. I await with impatience your article on *Proserpine*. Yours truly,

i.e., accompanied throughout by music. It is true that music had been before this time used in the theatre, but the music was of the old school, the solemn ecclesiastical or madrigal style, and usually quite unsuited to the character of the context, and an attempt to pour new wine into such old bottles was attended with its inevitable result.

The Duke of Tuscany married a famous Venetian beauty, and Claudio Merulo and Andrea Gabrieli, two of the most famous musicians of the day, were engaged to supply music to the festive words written for the occasion. The manifest incongruity between the sober ecclesiastical music and the warmth and life of the words, raised a storm of protest and ridicule. Among the guests were Count Bardi and some members of the Florence Academy, and their denunciations were not the least vociferous. They carried the contention before the public, and a long acrimonious paper war was waged with great vigour. Fortunately, the reformers did not stop at destructive criticism; they were not afraid to proclaim their own creed, and not content with alluring to brighter worlds, they attempted to lead the way. And in these first attempts we find the foundation of the whole grand structure of opera.

In their endeavour to reproduce the old Greek play, the great discovery of *Monody* was made—that is, music conceived for and sung by one voice. Hitherto, when a solo was required, it had been necessary to select the principal part from a chorus. Naumann compares the discovery of monody in the search for the original Greek play, to the kingdom Saul found during his search for his father's asses. A much more appropriate instance is the foundation of modern chemistry, laid in many a laboratory during the fruitless search for the Philosopher's Stone, and the Elixir of Life; or the groundwork of astronomy, carefully begun by those seers who so vainly strove to read the world's story in the stars.

The first opera, *Daphne*, by Jacopo Peri, was produced in Florence in 1594. Its success was great but quite overshadowed by that of *Eurydice*, written by Peri and his friend Caccini. This opera was written for the marriage festivities of Henry IV., who came to Florence in 1600 to wed Maria di Medici. In the same year the first oratorio was written. Palestrina's sun had set four years before, and the day of modern music was beginning to dawn.

Peri's preface to *Eurydice* is interesting as the embodiment of a wonderfully correct and far-seeing idea of the mission and aims of opera. He says that from the study of the ancient drama he felt convinced that the writers had adopted a tone of expression other than that of everyday speech, which, though never rising into song, was nevertheless musically coloured. This induced him carefully to observe the various manners of speaking in daily life, and these he endeavoured to reproduce in music as faithfully as he could. Soft and gentle speech he interpreted by half-sung, half-spoken tones on a sustained instrumental bass; feelings of a deeper emotional kind, by a melody with greater intervals and a lively *tempo*, the accompanying instrumental harmonies changing more frequently.

A greater than Peri was already on the stage, who by his genius commands a place among the most famous of every age. CLAUDIO MONTEVERDE is but a name to many, and yet modern music looks to him as to its founder. His works are lost and forgotten, but his work remains a proud monument to his memory. There is no parallel instance in art, and very few in science, in which it was given to one mind to revolutionise, at a blow one might

almost say, a complete and universally established system. The use of unprepared discords, introduced by Monteverde, paved the way for all modern music, for those successions of mighty chords which Bach wrote, and which sound like the march of nations, and for the delineation of passion, which has been such a strong feature in music ever since Beethoven's time.

Monteverde also laid the foundation for the modern orchestra by giving predominance to stringed instruments over those of wind and percussion. Two remarkable effects owe their being to him. In his opera *Tancred*, in the scene where the hero wounds his love, not recognising her, the violins play a *tremolo*—a passage which so outraged the ideas of the gentlemen of the orchestra that they refused at first to play it. In another passage, where swords are clashing, the effect is heightened by the use of *pizzicato*.

The new departure in Art soon spread its influence beyond Florence, and the stage of Venice, where Monteverde spent the last thirty years of his life, became famous for its enterprise and for the magnificence of its performances. The other important school was that of Naples, founded by Scarlatti, and called the "beautiful" school. Its characteristics were fine scenery and secular character. Scarlatti was a great melodist, and gave such prominence to melodies in his operas that we may say he was the founder of Italian opera, which to this day is noted for so-called melody in profusion, and the absence of other as important qualities.

In the Florentine School, which first recognised the demands of drama and the necessities of rhetoric, we find the true source of the modern music drama; and it was by their recognition of these principles that Gluck and Wagner effected their great reforms.

The French School of Grand Opera was a direct descendant of the Tuscan School. When Maria di Medici went to France as the Queen of Henry IV. in 1600, the poet Rinuccini, a member of the Florence Academy, followed in her train. He, however, found the national taste for ballet too strong to be overcome by his attempts to introduce Italian opera. And it was from this taste for ballet that the charming Opéra Comique was to arise, which somehow we associate more with French opera than the more important and more slowly developing Grand Opéra. In spite of strong support from the all-powerful Mazarin, the Italian opera made no headway in Paris for half a century.

Jean Baptiste Lulli, who had been brought as a page from Florence, began to write his operas in 1657. They are characterised by feeling for dramatic unity and a fine idea of the possibilities of recitative. He was followed by the less brilliant, but infinitely deeper genius of Rameau, and the work of both made the Gluck opera not only possible but natural.

As the Italian opera had its root in the drama, French national opera in the ballet, so the poor stunted growth which dignifies itself by the name of English opera had its origin in the incidental music which was supplied for masques—that favourite recreation in England at the time of the Restoration. The only great name is Purcell, and he died too young and had no followers—else his operas might have laid the foundation of an English School. A more wretched apparition takes its place in many a patriot's mouth as "English opera." This is the Ballad Opera—some songs strung together without the shadow of a pretext that the unity of any idea is being kept in view. Some of these still survive among us for our sins.

The early German School is more noteworthy for its ideal than the incorporation it was capable of giving its

ideal. In South Germany (Dresden and Vienna) the opera was virtually Italian—sung in Italian and performed quite in the Italian style, just as the opera in London was at the same period. German opera proper was inaugurated by Keyser in Hamburg (1694—1734). The road it chose was much harder, and Italian melody and French grace were not granted, but the end is nobler, and the calm face of German opera still is set steadfastly towards it, while the other schools are left behind and have bowed to their truer sister.

It is with no little relief that we hail the appearance of Gluck. We now leave the long period of early striving after a distant ideal and enter on our second period, where we find a great part of the ideal realised, or at least formulated.

We need not consider the work Gluck did in his early musical career, any more than the other unimportant details of his youth. Two facts, however, must be mentioned. The first was the failure of a "pasticcio" which he wrote during his London visit (1746). The method of writing such operas was to select popular airs or choruses from other operas or other works and incorporate them in one inorganic whole, cemented by such matter as was suggested to the composer's mind during such an inspiring and artistic task. As Gluck had been careful to select pieces of undoubted and assured popularity, he was the more astonished, and was compelled to ask himself whether there was not a reason for his failure, and whether it was not to be sought in the inappropriate character of the music, since there was no question of its appreciation by the public when heard in another connection.

The other occurrence which doubtless was a factor in Gluck's regeneration, was his visit to Paris, where the excellent recitative writing of Rameau influenced the newly-awakened conscience, and helped to set the pilgrim's feet in the path which leads through the wicket gate, up hill Difficulty to the Delectable Mountains, whence his purified vision descried the distant goal.

It is interesting to notice that as *Eurydice* inaugurated the birth of opera in 1600, so *Orfeo* marks its regeneration in 1762. In this opera we first see the lofty idea of a union of the arts, particularly of music and drama, where music is not to interrupt or retard the development of the drama, and where illustrating and emphasising the points in plots and libretto is to be music's chief and only mission. Let Gluck speak for himself. In his famous preface to *Alceste*, he throws down his gauntlet before the face of Italian singers, Parisian ballet-masters, and of lounging play and opera frequenter.

"When I undertook to set the play of *Alceste* to music," he writes, "I resolved to avoid all abuses which had crept into Italian opera through the vanity of singers, and the unwise compliance of composers, and which had rendered it wearisome and ridiculous. I endeavoured to reduce music to its proper function, that of seconding poetry by enforcing the expression of the sentiment and the interest of the situation, without interrupting the action or weakening it by superfluous ornament. My idea was that the relation of music to poetry was much the same as that of harmonious colouring and well disposed light and shade to an accurate drawing, which animates the figures without altering their outline. I have, therefore, been very careful never to interrupt a singer in the heat of a dialogue, or to stop him in the middle of a piece, either for the purpose of displaying the flexibility of his voice on some favourable vowel, or that the orchestra might give him time to take breath before a long-sustained note. I have not thought it right to finish the air where the sense is incomplete, in order to

allow the singer to exhibit his power of varying the passage at pleasure in a cadenza. . . . My idea was that the overture ought to indicate the subject and prepare the spectators for the character of the piece they are about to see . . . And that it was necessary, above all, to avoid making too great a disparity between the recitative and air of a dialogue. In short, there was no rule which I did not consider myself bound to sacrifice for the sake of effect."

Is our ideal much in advance on this, or is it not the case that all our progress has been rather along the lines of capacity to realise than to conceive? Our truer instinct, turning to more natural stories, capable of more human and more personal application, gives the modern musician, armed with all modern powers of expression, a more effective standpoint, whence he can move the world with his god-given lever.

In 1799, Gluck's last great work, *Iphigénie en Aulide*, was produced in Paris, and four young men, Cherubini, Méhul, Spontini, and Halévy, were in various ways deeply impressed with it. All of them did what they could in their own way to hand on the sound tradition. Cherubini's seriousness and nobility of style, Méhul's fine ear for effect, Spontini's magnificence of conception, and Halévy's dramatic truth, were all proudly ranged under Gluck's banner. Meyerbeer's name closes the roll of the French Grand Opera school. The new blood he brought with him from the other schools invigorated it, and the whole was ripe for the modern music drama when the experiment of *Rienzi* was made in 1842.

(To be continued.)

THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

(Continued from p. 29.)

THIRD SERIES.*

No. 31, Canzona in D minor :—



This work was printed for the first time in the Peters edition, and forms No. 10 of the fourth volume. It may be well to mention that the term *canzona* was applied to a form of Italian poetry somewhat allied to the madrigal, and originating with the Provengals. These were set to music, the form being imitative as in the madrigal. Spitta remarks that in Italy the fugue had grown chiefly out of the *canzone*, which were often played on the organ or clavier, and thus served for the first material for imitative forms. "Incited to the task by such examples of Frescobaldi's, Bach now wrote a *canzona* (Weimar period), in which he preserved to the utmost the Italian type, though he could not escape infusing his own mind into the whole work." "No one can fail to feel the singular charm of this lively piece," he adds; but as my purpose is with the text rather than the artistic character of the work, I must resume my task. On p. 443, l. 2, b. 6, the minim, second voice, should be dotted. In the last bar of the same page, Best has *a*, in the tenor part, and Peters *e*, the latter doubling a progression in the unison, and, therefore, incorrect. Page 446, l. 1, b. 5, the second *c*, top part, is sharp, but not so marked in Peters. The third voice seems to determine the matter in favour of Mr. Best's reading. The second bar in the next line, top part, contains a redundant beat, the second *g*, apparently

* Augener's Edition, Nos. 9,845 to 9,853.

being the superfluous note. Compare it with Peters, p. 57, l. 1, b. 4. The *d*, tenor part, bar 6, l. 1, p. 447, is, in Peters, replaced by a rest. This causes the cadence to be minus a part or voice. From this point to the end both editions agree.

No. 32, Fantasia in C minor :—



In Peters, Vol. IV., No. 12. Dr. Griepenkerl had only a few old manuscripts for collation, and from ideas then prevalent supposed this fantasia to have originally formed the prelude to the Fugue in C minor (No. 14 in Augener's edition). This supposition was at first followed by Spitta (see "Life of Bach," Vol. I., p. 590); but the autograph has since come to light, and cleared up the question. This is now in the Royal Library, Berlin, and consists of the fantasia complete, and a fragment of a following fugue, extending only to bar twenty-seven. Comparing the texts, we find both in agreement up to the last bar on p. 450, Best. The *d*, in the third voice, last beat, is, in Peters, p. 67, l. 1, b. 4, marked natural, but unmarked in Best, although assumed to be natural, the context involving a false relation. There is a slight difference in the text at p. 451, l. 3, b. 2, Best, and p. 67, l. 2, b. 8, Peters, indicated as (a) and (b), the extract also showing the different way of marking an "entry":—



There is no further point of divergence.

No. 33, Fantasia in G major :—



This will also be found in Vol. IV., Peters' edition, being the eleventh number. Dr. Griepenkerl's text was based on four manuscripts. Of this work Spitta says: "Here, if anywhere, we find evidence of the fact that Bach must at some time or other have been fully imbued with Buxtehude's peculiarities. It gives the impression that he had resolved for once to revel in the intoxicating wealth of sound which had been brought to him from that quarter." The first thing that strikes me in looking over the florid introduction is that Mr. Best, doubtless for good reasons, has abandoned his former plan of dividing the notes into rhythmic groups. Bars three and four will serve as instances. In Peters, the beats are separated throughout. In the second bar, line two, page 455, Best, every group begins with *g*; in Peters, the last group, right hand, has *f*, certainly on the face of it a mistake. On p. 458, l. 2, b. 1, will be found the low *B* in the pedal part. Mr. Best very ingeniously directs the "32ft" to be drawn for this note, so that its effect shall not be lost even though Bach might have written it inadvertently. In the tenor part, p. 460, l. 3, b. 1, the sound *g* has a suggested sharp, probably arising from a slightly analogous passage on p. 458, l. 1, b. 6; but there is no such indica-

tion in Peters. There are no other points to which attention can be drawn.

The following are the metronome marks in the two editions:—

No. 26.	Fugue	$\text{♩} = 84.$	$\text{♩} = 76.$
" 27.	"	$\text{♩} = 72.$	$\text{♩} = 80.$
" 28.	"	$\text{♩} = 96.$	$\text{♩} = 80.$
" 29.	"	$\text{♩} = 76.$	$\text{♩} = 72.$
" 30.	Alla Breve	$\text{♩} = 92.$	(Not marked.)
" 31.	Canzona (I.)	$\text{♩} = 66.$	(I.) $\text{♩} = 84.$
	" (II.)	$\text{♩} = 96.$	(II.) $\text{♩} = 72.$
" 32.	Fantasia	$\text{♩} = 84.$	$\text{♩} = 60.$
" 33.	" (I.)	$\text{♩} = 66.$	(I.) $\text{♩} = 66.$
	" (II.)	$\text{♩} = 56.$	(II.) $\text{♩} = 60.$
	" (III.)	$\text{♩} = 60.$	(III.) $\text{♩} = 72.$

STEPHEN S. STRATTON.

(End of Third Series.)

THE PIANOFORTE TEACHER:

*A Collection of Articles intended for Educational purposes,
CONSISTING OF*

ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN
PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS
AS TO THEIR PERFORMANCE.

By E. PAUER,
Principal Professor of Pianoforte at the Royal College of Music, &c.

(Continued from page 31.)

STEP IV.—INSTRUCTIVE PIECES.

Progressive pieces from Pauer's Training School:—

No. 1. "Daily Practice," 11 classical studies by Seb. Bach, Cramer, &c.

No. 2. Händel, G. F. Allegro in G with 12 variations; these 12 variations may be considered as so many exercises, and are strongly recommended for their simplicity and purity of style.

No. 3. Allegro in B flat by Händel. This piece forms likewise a good study for a light and easy movement of the hands.

No. 4. Bach, J. S. Vivace in C minor. Has to be played with the greatest accuracy, and a rich, mellow, and even tone.

No. 5. Bach, J. S. Allegro in E major. This presents more difficulties than Händel's Allegro. The student is strongly advised to take no pedal, and to be careful in withdrawing the respective hand during pauses, in order to give a clear and correct representation of Bach's harmonious figures.

No. 6. Bach, J. S. Allegro in G. This well-known piece also requires the greatest precision and accuracy; the runs in contrary motion may prove, at first, somewhat difficult and complicated, but the student will soon find that only in this manner the indispensable, and so greatly necessary, independence of fingers may be achieved.

No. 7. Bach, C. Ph. Emanuel. Prestissimo in C minor. In several editions this piece is called "Solfeggio," and it may be mentioned that this term was applied by our forefathers to any kind of exercise, vocal or instrumental; for Emanuel Bach's piece the greatest lightness, readiness, and fluency are absolutely required; the hands ought to fly, so to say, over the keyboard. A similar study by the same composer is offered in No. 8,

an Allegro animato in C major. This excellent piece demands a certain vigorous and decided expression.

No. 9. Allegro di molto, in F minor, by *Emanuel Bach*, is one of the best known studies of this worthy but too much neglected composer; it is remarkable for the introduction of very beautiful cantabile passages, which pleasantly relieve the quicker movements in semiquavers.

No. 10. Allegro vivace in B flat, also by *C. E. Bach*, begins in the form of a canon, but soon proceeds in a less strict manner; a strong accentuation, a clear and crisp touch, and fluent execution, will do much to render this charming study effective, and, in its way, brilliant.

No. 11. Allegro in C, by *Joh. Phil. Kirnberger*. This short piece, also called prelude, requires agility and great correctness for the repeated notes.

No. 12. Allegro in D, by the same composer, is a fugue for two parts; independently of its value as an exercise or study, it is a capital model for students in fugue writing; the performer may, by a cleverly applied accent, given to the subject in its various positions, succeed in making it appear that even more than two parts are employed.

Pauer's Training School, Section B, Lessons:—

No. 1. Largo (A flat) and Rondo (E flat), by *Muzio Clementi*. The works of the clever Italian demand, even if they are not always sympathetic to our feeling, great attention and respect. The largo is a stately, somewhat solemn piece, which has to be played in strict time, with absolute attention to the signs of expression, and with a full rich tone. For the rondo, although its time is marked Allegro assai, a quiet and only moderate movement will be found advantageous, for the semiquavers are followed by demisemiquavers, which require more executive manipulation, and must come out clear, crisp, and thoroughly correct; indeed, the student's attention must be directed to the fact that it is always the quickest movement which decides time, *not* the slowest; although Clementi does not mark the octave passages (page 7) legato, it is better for study's sake to play them in a sustained manner.

No. 2. *Mozart, W. A.* Rondo in B flat. This very charming, melodious as well as harmonious piece, is but little known, and even less played; all the admirable readiness of invention, perfection of form, and fluency of writing, which distinguish Mozart as a composer, are here represented, and the student will undoubtedly experience pleasure and interest in learning this exquisite piece.

No. 3. *Dussek, J. L.* Sonatina in F. In the highly gifted Dussek's greater sonatas he has often been accused of a certain prolixity and diffuseness of form; such a reproach cannot be made to his sonatinas, which, besides being written in the best form, are particularly melodious, pleasing, and not less graceful. If the charming rondo (Andantino) is performed with taste, elegance, and warmth of expression, it must soon become a favourite with everyone.

No. 4. *Kuhlau, Friedrich.* Rondo on a favourite air from Mozart's *Figaro*. This rondo was about sixty years ago a highly popular piece, and was, at that time, even better known than the well-written sonatinas of the same composer, who decidedly understood how to employ in various, but always pleasing manners, Mozart's excellent material. The student will soon find that a frank, bold, and decided style best suits the somewhat military and rigorous expression of this rondo.

No. 3. *Schubert, F.* Adagio in C. A warm, noble, and thoroughly kind-hearted feeling suffuses this beautiful movement: in it the student has a capital opportunity to sing on the piano: without being difficult, an appropriate expression will produce a certain richness and mellowness,

and thus produce a genuine musical and sympathetic effect.

Pauer's Training School, Section C, Recreations. 15 short and melodious pieces:—

Nos. 1 and 2. *Gade, Niels. W.* Canzonette and Romanze. These two pieces belong to the well-known and justly admired collection "Aquarellen," Op. 19. As this collection has already been mentioned, it is only necessary to recommend both charming melodies to those persons who prefer a quiet and singing style to brilliancy of execution.

No. 3. *Reinecke, C.* (Op. 147, No. 14.) "Undine," Allegretto vivace in A minor. Undine is a water-nymph, and consequently the figure in the left hand represents the bubbling of the water, whilst the sweet melody entrusted to the right hand may be imagined to be the song of the nymph. Great delicacy and lightness of touch are necessary requisites for an appropriate performance.

Kirchner, Theodor. Nos. 4, 5, and 6, form part of the interesting collection called "New Album-leaves." No. 4 is a kind of march with a well-marked and lively rhythm. No. 5, "Allegretto," in A minor; the task to play this interesting piece elegantly, gracefully, and brilliantly, is not a very easy one, it demands and deserves great attention. No. 6, "Alla marcia," in F, is conceived in a popular style; the difference between the legato and staccato passages ought to be well given.

Reinecke, C. "Amid the Green," in A minor, is a kind of lively and brilliant scherzo, which alternates with a singing and more sustained trio (although not so-called) in F. Neatness, readiness, appropriate use of the pedal, and crispness of touch, are here indispensable.

Moszkowski, M. Miniature, Op. 28. This cheerful and pleasantly animated movement belongs to a collection of five pieces, all of which have obtained great popularity in a surprisingly short time. It is written in a masterly manner, and therefore deserves a masterly execution. The four last lines demand a careful study.

No. 9. *Schubert, F.* Scherzo in B flat. This unpretending trifle was published after Schubert's death; whether it was intended to serve as a scherzo in a sonata is not known. Its intrinsic charm lies in its naturalness, childlike simplicity, and agreeable humour.

No. 10. *Hiller, F.* "Zur Gitarre." This kind of impromptu is one of the most charming and decidedly elegant drawing-room pieces of the modern time. It must be the performer's duty to sustain throughout, in the broken chords, the effect of the guitar, and to play the melodious phrases with refinement, elegance, gracefulness—even with a kind of coquetry.

Jensen, A. No. 11. "Elfin Dance." No. 12. "First Waltz." No. 13. "Second Waltz." These three charming, melodious, and well-composed pieces belong to the popular collection, "Songs and Dances," by the talented, too soon departed, author (1837-1879). The "Elfin Dance" is fairy-like, graceful, and elegant; its proper performance requires lightness of touch and most accurate phrasing. Nos. 12 and 13 are slow waltzes, in the Styrian or Tyrolean fashion, of a good-natured—we might call it comfortable—expression.

Gurlitt, C. Op. 127. No. 14, Galop-Burlesque, and No. 15, Polonaise, both in C major. With regard to difficulty both these pieces belong to Step III.; but it is not always the technical difficulty which decides the classification; sometimes apparently easy pieces require greater animation and speed of performance than it is fair to expect from a less experienced performer; thus the galop requires a quick and very sharply rhythmicized delivery, whilst the polonaise has to be played with a

full and round tone. Both pieces are written in a simple and popular manner.

The Culture of the Left Hand, a collection of useful and practical exercises and studies for giving strength, firmness, independence, and suppleness, to the left hand. Book II. This book contains twenty-five excellent studies by the late Hermann Berens; all the various features of technical execution are here represented—legato, staccato, scales, broken chords, octaves, &c.; and as the studies are short, two or three may form the daily task. Of Ludwig Berger, the pupil of Clementi, and on the other side the teacher of Mendelssohn, there is a cantabile in G. Of C. W. Greulich (1796-1837) there are three studies; it cannot be denied that they are somewhat dry and uninteresting, but, on the other hand, they offer splendid material for study, and demand a good deal of physical strength and endurance. A study in C, by E. Pauer, is founded on broken chords. C. Czerny, the excellent educational composer, is represented with two great and very effective and brilliant studies (G minor and A flat). The student will do well to practise them with undivided attention and the most scrupulous care, for by playing them according to Czerny's direction he will succeed in acquiring for his left hand such force, skill, and readiness, that a most beneficial effect for his entire style of playing cannot fail to be secured. It may be mentioned that the study in G minor represents a more vigorous and energetic style, whilst the second in A flat has a cantabile and smooth expression. Czerny's two studies have been issued separately.

Pfeiffer, Georges. Op. 110. "Valse appassionata," in E minor. This brilliant and effective valse requires a good and certain technical execution and vigorous attack; its chief effect lies in a strong support by the left hand, which must be practised singly. Several passages have been facilitated, and there is no doubt that this process will be gratefully acknowledged and be made use of.

Pfeiffer, Georges. "Styrienne." Op. 112, in F minor. In one respect the name "Styrienne" is a misnomer, in as far as Styrian dances are unexceptionally written in the major key, and are characteristic of a contemplative, quiet, and good-natured disposition, whilst passion and fiery animation are the principal features of this piece; "Mazurka" would perhaps be a more fitting name; but whether styrienne or mazurka, the fact remains, that Monsieur Pfeiffer's Op. 112 is pleasant, natural, brilliant, and highly effective.

Pfeiffer, Georges. "Gigue dans le genre ancien." Op. 77, in E. The gigue, originally the rope-dancer's tune, was used by our ancestors for giving a lively and cheerful ending to the suite. The present gigue demands crispness for the semiquaver figures, a neat and somewhat dry tone for the staccato passages, and increased animation and force towards the end.

Pfeiffer, Georges. "Mazurka capricciosa." Op. 114, in G. The performer will do well to observe very strictly (and with sufficient length of time) the pauses, for these give the expression of capriciousness to the effective piece.

(To be continued.)

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—In the discussion which has been going on as to the genuineness of the so-called Mozart skull, in the possession of Professor Hyrtl, the odd fact seems to have been overlooked that the skull of Haydn also is said to have been stolen shortly after burial, and to be now in the possession of the family of a celebrated physician. I quote from Herr Pohl's life of Haydn

in Grove's "Dictionary." It is certainly not a little curious that two great musicians (friends, too) should have been treated in this way; one does not hear of any other artists suffering in the same way. But I am about to draw attention to a very singular fact which has hitherto escaped notice—namely, that the authority for both stories is one and the same person: Dr. Ludwig August Frankl, of Vienna. It was this gentleman who announced the discovery of Mozart's skull in the *Neue Freie Presse* of Vienna for January 8th. But his connection with the story of the stealing of Haydn's skull dates much farther back. In the volume of the Leipzig *Signale* for the year 1864, No. 20, dated April 14th, which now lies before me, is an article entitled "Joseph Haydn ohne Kopf: eine Räubergeschichte aus halbvergangener Zeit." It is an article of four pages, quoted from a paper described simply as *Presse*, and is signed Ludw. Aug. Frankl. It professes to make known, for the first time, on the strength of documents in the writer's possession, all particulars relating to the stealing of the skull, and the various persons through whose hands it passed. It also promises to tell where the skull then was, but this promise is not really fulfilled, for all that it says on the point is that "Dr. H." (the possessor) handed over the relic to "one of the most famous European institutes, over which presides a world-known scientific personage." I have not Herr Pohl's life of Haydn at hand to refer to, and am therefore unable to say whether he quotes this article of Frankl's as his authority, but the few particulars he gives in "Grove" exactly correspond with those given in the article, and suggest this as the origin. Frankl's narrative is too long for me to reproduce here, but the essential part of it consists of a document which the writer declares to be in his possession—and which purports to be the confession of a certain Herr Johann Nepomuk Peter, dated June 21st, 1832. According to this veracious (?) narrative, Peter, who was a sort of disciple of Gall the phrenologist, in company with three other persons named, went to the churchyard, opened the coffin, and stole the skull "eight days after the funeral." Nothing was heard of the matter till 1820, when Prince Esterhazy had the coffin removed to Eisenstadt; then, according to Frankl, it was found that the skull was missing. The police took the matter in hand, and visited Peter, who was found to have two skulls in his possession, but declared that neither of them was Haydn's, which he had given to a Herr Rosenbaum. Rosenbaum, though he admitted having once had it, said that in consequence of his wife's aversion to skulls, he had buried it some time before. The police, however, were not satisfied, and eventually a skull was given up which was declared to be the genuine one. According to Peter, however, it was not so, and Mrs. Rosenbaum herself had ingeniously secreted the real one, which Rosenbaum afterwards restored to Peter, who, on his death-bed gave it to Dr. H.—, a gentleman only described by this initial: what he did with it we have told above. Now it is surely remarkably odd that Herr Dr. Frankl (who is a medical man of Vienna, and also a poet of considerable distinction), after having made such curious discoveries and come into possession of such strange documents relating to the theft of Haydn's skull, in 1864, should, twenty-five years later, make some other curious discoveries and come into possession of some more strange documents relating to the theft of Mozart's skull. One would like to know whether these documents have been exhibited to any other person, or whether both narratives are to be accepted on Dr. Frankl's sole authority. Perhaps some one will kindly interview the learned poetico-medical discoverer on the subject, and as he is now a man of eighty-two, it would seem advisable to lose no time in making inquiries.

I am, sir, yours faithfully,

R. WESTCOTT.

New Wandsworth, February 13th.

LETTER FROM LEIPZIG.

SARASATE; the prince of violin *virtuosi*, recently paid us a flying visit, in company with Madame Berthe Marx. He gave three concerts in the large Albert Hall to overflowing audiences, proving once more his supreme command of public favour. What other living artist could fill the Albert Hall on three

almost successive evenings? The programmes of these concerts were, with one or two trifling exceptions, identical with those given in London at Sarasate's concerts. Madame Marx made a good impression in bravura pieces by Liszt and Chopin.

The series of "academical" concerts given by Professor Kretzschmar is still in progress. At the last, which was well attended, a symphony by Weber was revived. This work had not been heard here since 1839. Symphony writing was not the forte of Carl Maria von Weber; he was born and bred an operatic composer, and this symphony shows it. At the same concert were also performed Schubert's glorious C major Symphony, and the well-known *largo* from Spohr's C minor Symphony. Concertmeister Arno Hill excited genuine enthusiasm by his playing of a concerto by Paganini, and of an *allegro* from Lipinski's military Concerto.

The Gewandhaus concerts are still in full swing. At the twelfth, two "Legends" for orchestra by Dvořák were performed, and were well received. They were originally written as pianoforte duets, and have since been arranged by the composer. Haydn's Symphony in G (No. 13 of Breitkopf and Härtel's edition) was delightfully played, and the last movement had to be repeated. At the same concert, Fräulein Eibenschütz—whom we remember to have heard here as an infant prodigy years ago—played Beethoven's E flat Concerto, a "Song without Words," by Mendelssohn, and the "Campanella" (Paganini-Liszt). She was most successful in the last-named piece. Fräulein Leisinger, an excellent vocalist, gave a good account of herself in an air from Mozart's *Idomeneo*, and Lieder by Schubert, Brahms, and Hildach—the last somewhat too light for the standard usually observed here.

The thirteenth concert opened with Mozart's E flat Symphony, always a favourite. It was capitally played; and, at the end, Conductor Reinecke was recalled. Herr Jean Louis Nicodé's "Symphonic Variations" were conducted by the composer. They created a very favourable impression, the audience honouring Herr Nicodé with several recalls. Frau Emma Baumann was the vocalist. Her choice of songs was somewhat unhappy, hence she failed to evoke the applause which, as rule, attends her performances. The first air, from Händel's *Rhadanitus*, is an insignificant piece. It went without a hand. Her next contribution, Spohr's "Rose softly blooming," charmed everybody, and her other songs—"Elle," by Julius Rietz, "Dein," by Hans Sitt, and "Komm," wir wandeln," by Cornelius, were fairly successful. Herr Julius Klengel gave a masterly rendering of a fine violoncello concerto of his own composition. Its enormous difficulties seemed mere child's play to Herr Klengel, whose reception could scarcely have been more enthusiastic. His other solos were the well known "Air from the Suite in D" (Bach), "Scène pittoresque" (Massenet), and "Tarantelle" (Piatti).

Memorial concerts are becoming more and more the fashion. The fourteenth Gewandhaus concert partook of this character, the first part being devoted to works by Mendelssohn. It included the *Midsummer Night's Dream* music, which was brilliantly executed, and excited the usual enthusiasm Beethoven's First Symphony and Chopin's E minor Concerto (with Herr Moritz Rosenthal as pianist) were also heard on the same occasion. In response to a clamorous encore, Herr Rosenthal played the *Don Juan* fantasia of Liszt. His technique is stupendous, recalling that of Liszt in his best days; but his playing is wanting in intellectuality, which, though it appeals less strongly to the general public than do tricks of technique, is still the highest glory of the true artist.

An extra concert was given at the Gewandhaus in honour of King Albert of Saxony and the Royal family. The programme of this was as follows: overture to *Oberon* (Weber), Beethoven's "Ah perfido," sung by Frau Schmitt-Csany, Volkmann's Serenade in F, Hungarian songs sung by Frau Schmitt-Csany, and Beethoven's Symphony in A.

OUR MUSIC PAGES.

READERS have now an opportunity of judging for themselves of the beauty of Loeschhorn's "Melodic Studies," as the two chosen for this month are good examples. The first is a study on the trill, the second, on legato

octaves, both taken from Book VII. They are in every way melodic studies, and will undoubtedly improve the technique and style of the student, besides adding greatly to the interest of his work.

Reviews of New Music and New Editions.

The School of Technique and Expression for pianoforte. By E. PAUER. "The Culture of the Scale." (Edition No. 8,328; net, 3s.). London: Augener & Co.

PRACTICE of the scales in their ordinary form becomes mechanical at times, even with the most intelligent pupils, on account of its monotony. To obviate this is no easy matter, as teachers very well know; therefore, we feel sure they will thank us for calling attention to the "24 Original Scale Studies" which Mr. Pauer has here provided. In each study the scale is utilised either in the form of thematic material or as a running accompaniment to other themes, since some of the studies have scales in both hands, while others have them only in one. By this means abundant variety is secured, especially as Mr. Pauer has provided passages in contrary motion and in thirds and sixths for each hand, and has also varied the time groups with such ingenuity that the ear and intelligence of the player, as well as his or her fingers, are brought into requisition. It should be mentioned that the phrasing and fingering of these clever studies are carefully indicated where necessary.

Fantasia in A for pianoforte. By W. STERNDALE BENNETT. (Edition No. 6,056; net, 1s. 6d.) London: Augener & Co.

THOUGH not perhaps so well known as other works that could be named by the graceful English composer, this fantasia merits attention if only for the charming canzonetta which forms its third movement. The remaining sections, consisting of a *Moderato con grazia*, a *Scherzo*, and a *Presto agitato*, are not only pleasing (which goes without saying), but should prove of special utility for teaching purposes. Arpeggio passages abound in both hands, these being mostly the accompaniment to sustained melodic phrases needing some skill in the art of "singing" on the pianoforte for their due presentment.

Styrian Dances for pianoforte duet. By E. PAUER. (Edition No. 8,592; net, 1s.) London: Augener & Co.

WE have before us a set of *Danses styriennes* (popular dances, in slow waltz rhythm, similar in character to Tyroliennes or Ländler). They consist of an introduction, eight short numbers, and a coda written for piano duet in the masterly style one might expect from the pen of Mr. Pauer. The quaint, joyous melodies and pretty harmonies will please one and all, and as they are not difficult but very interesting in both parts, will prove an attractive addition to the music written for four hands.

14 *Études mélodiques*. Op. 195; Books I. and II. By A. LOESCHHORN. (Edition Nos. 6,558-9; each, net, 1s.) London: Augener & Co.

IT affords us great pleasure to make acquaintance with another set of studies by Loeschhorn. The two books, Op. 195, form a suitable continuation of Op. 194, and are equally interesting. We particularly admire Nos. 10, octave study in C major; 11, melody in a middle voice, with chord accompaniment in E major; 13, study in broken octaves in B major; and 14, cantabile with chord

accompaniment in F major (Book IX.); truly a song without words. Several of these studies would serve as pieces, and the student could not fail to enjoy practising them. To say more in praise of them would be to repeat what has already been written with respect to the earlier sets, but we have one wish, and that is that the present *opus* may not be the last of the collection.

Preparatory Pianoforte School. By H. HEALE. Part II. (Edition No. 6,186 b; net, 2s.) London : Augener & Co.

THE second part of Heale's Pianoforte School follows well upon the first part reviewed by us last month. It contains a collection of airs and small pieces by Reinecke, Gurlitt, Weber, Schumann, &c., and will be found a useful supplement to the first. These pieces are arranged progressively, beginning with the easiest airs possible, and finishing with a few easy and useful rhythmical studies and pieces with embellishments. In the five pages devoted to the explanation of embellishments we find them carefully and correctly written out, and we especially like the terms "passing shake" and "mordente" on page 105, instead of, mordente and inverted mordente.

Grand Trio pour Violon, Viola et Piano. Op. 102. By IGNAZ LACHNER. (Edition No. 5,277; net, 4s.) London : Augener & Co.

THOSE who know the earlier trios of Lachner for this effective combination will be thankful for another of these delightful compositions from the pen of this graceful writer. Nothing could be more satisfactory for the three instruments, or better calculated to give pleasure to the greatest number, than the composition under notice, being both easy to perform and to understand. Lachner's style is quite that of Mozart, but this in no way detracts from his merit as a writer, as he possesses an abundance of originality which makes him a favourite alike of hearer and performer. This trio consists of the usual four movements, and is similar in this respect to its forerunners. A good word may be said for the edition, which includes the score, and is lettered throughout.

Sonatinas for Violin and Piano. By ÉMILE THOMAS, in C, and CORNELIUS GURLITT, in F. London : Augener & Co.

THE first of these two sonatinas contains three short movements which, in our opinion, might have been somewhat lengthened with advantage to the composition. The first movement is especially lacking in development, being merely a repetition of the two subjects ; the last is, however, better in this respect, but we should think the sonatina will be preferred most on account of the middle movement, a pretty romance, written in a flowing style suitable for the violin. The sonatina of Gurlitt is a larger work, and is an example of what a composition in this form should be. The name of Cornelius Gurlitt on the title prepares us for masterly writing, and this sonatina fulfils our best expectations. It is remarkable how effective this composition is for both instruments, and by what simple means it is obtained. The sonatina deserves as much popularity as anything we know of Gurlitt's, and hardly requires any recommendation of ours to help to make it so.

Short Voluntaries for organ or harmonium (without pedal obbligato). Book I. By GEORGES MAC-MASTER. Paris : Le Beau. London : Schott & Co.

THIS little album will be found useful. It contains six pieces in various styles, all of which are melodious and entirely free from pedantry. They offer no executive

difficulties, but taste will be needed to produce the full effect of which they are capable.

Vortragsstudien. Eine Sammlung hervorragender und beliebter Tonstücke alter Meister für Violine mit Begleitung des Pianoforte bearbeitet : 7, Aria in G moll, by J. B. SENAILLÉ ; 8, Andante Cantabile aus Sonate VIII., by G. TARTINI ; 9, Giga in D dur, by G. TARTINI. Edited by GUSTAV JENSEN. London : Augener & Co.

THE last three numbers we have to hand of the above capital selection of pieces for the violin, by the best of the old writers, are not so well known as most of the former numbers, and will no doubt be all the more welcome on this account. No. 7 is a simple Aria by Senaille, written out at considerable length, and is the easiest, but by no means the least effective, of the series that has as yet appeared. Nos. 8 and 9 are an Andante Cantabile and a Gigue by Tartini. Being both in this favourite writer's best style, it follows that they are of the best, whether regarded as solos or studies. The editing is by Gustav Jensen, and leaves nothing to be desired.

Cracovienne. By S. NOSKOWSKI. Arranged for violin and piano. London : Augener & Co. LOVERS of something short and cheerful in music are so numerous that this little Cracovienne is sure to be in great demand. It contains no technical difficulty to bar its way to popularity, and its $\frac{2}{4}$ or polka rhythm strikes at once a lively note.

Five Vocal Quartets for S.A.T.B., with pianoforte accompaniment. By ROBERT SCHUMANN. (Edition No. 4,627a, b, d, e, each, net, 4d. No. 4,627c, net, 3d.) London : Augener & Co.

THE titles of these delightful examples of Schumann's muse are called respectively "My Highland Lassie," "Ode to the Toothache," "There is a charm that bids me lie," "The dear old days gone by," and "The Highland Lad." Each has German words in addition to the English. It is difficult to say which of these compositions one prefers—they differ rather in style and character than in degrees of merit. The tender charm of the first, the humorously graphic power of the second, the simplicity of the third, the geniality and variety of the fourth, the breezy freshness of the last—all have attractions which will not easily fade.

Six Choruses. By SIR HENRY BISHOP. Arranged for three female voices, with pianoforte accompaniment, by H. HEALE. (Edition No. 4,242; net, 1s.) London : Augener & Co.

THESE choruses are effectively transcribed for two soprano and alto voices with pianoforte accompaniment, and are specially suitable for use in singing classes. The set of six consists of the following well-known choruses by "the modern bard of England":—1, "O, by Rivers"; 2, "Now to the Forest"; 3, "Sleep, Gentle Lady"; 4, "Blow, Gentle Gales"; 5, "Now by Day's retiring Lamp"; 6, "Now tramp o'er Moss and Fell." The last mentioned, so popular in Scotland, is the one introduced in the national play of *Rob Roy*.

Three Songs with pianoforte accompaniment. By ISABEL HEARNE. No. 2, "Bird Raptures," words by CHRISTINA ROSSETTI; No. 3, "The Secret," words by CHRISTINA DENING. London : Augener & Co.

BOTH these songs are of a superior class; and "Bird Raptures" is very ambitious in style, especially as regards the pianoforte part. "The Secret" is a charming

composition, and its brevity should recommend it to vocalists as an encore song. It would suit either a tenor or a soprano.

Two Songs with pianoforte accompaniment. No. 1, "Good Night and Good Morning," words by LORD HOUGHTON; No. 2, "My Spirit's long-pent An-guish." Music by M. M. BUCHANAN. London : Augener & Co.

The first named of these songs is a dainty setting of pretty words, admirably suited to young singers. The vocal part ranges from D below the treble stave to that on the fourth line. The accompaniment is easy. No. 2 is an expressive song best suited to a tenor. It has both English and German words.

"I Worship Thee Yet." Song for a bass voice. By EDITH SWEPSTONE. London : Augener & Co. THIS is a setting of Heine's *Ich liebe dich noch, though*, the words of which have been thus translated by Miss Swepstone :

"Ah! how I have loved thee, I worship thee yet;
Though Creation in ruins were lying,
Out of the ashes there would arise
The flames of my love undying."

The music is appropriately passionate and well laid out for the voice ; the accompaniment free and very effective without being difficult or overladen with detail.

Operas and Concerts.

PRINCE OF WALES'S THEATRE.

At this season of the year there is little to record in the way of operatic music, but at the Prince of Wales's Theatre the production of a comic opera, *Blue-Eyed Susan*, the libretto by Messrs. G. R. Sims and Henry Pettitt, and the music by Mr. Osmond Carr, has some features worthy of notice. In the first place, it may be remarked that Douglas Jerrold's favourite old nautical drama was not the happiest subject for operatic treatment. If opera in any form dealt with such a story, it should have been serious opera. The result is that the sentimental and pathetic ideas of the original drama clash with the scenes intended to be comic, and therefore we find a lack of harmony in the work. This has to some extent affected the composer, who has, however, done remarkably well under the conditions in which he has written the music. It is a pity there should be such a dearth of librettists combining sufficient knowledge of music with stage experience. But it is ever so in this country, and composers have to content themselves with subjects unfitted for music, or if suitable for music, wanting in dramatic interest. In the case of *Blue-Eyed Susan*—why “blue-eyed” ? by the way—we are taken from scenes of pathos and melodrama to modern burlesque and *opera bouffe*, to the manifest disadvantage of the composer, who, spite of all difficulties, has really composed fresh melodies and, in some instances, even artistic music. In writing a song upon the theme for a hornpipe, the composer has shown considerable ingenuity. There is also a pretty madrigal—but, of course, we can hardly fancy “Jolly Jack Tars” of 1790, the period of the opera, singing madrigals. Again, there is a very elegant and well-written serenade, but who imagines the hero of a nautical melodrama singing a serenade. A graceful melody, “A Message from the Sea,” for the hero, a quaint and really comic duet for Captain Crosstree and the heroine, commencing with the curious line, “Will you come for a walk this evening?” may be commanded, and a trio, “We are Three Jolly Scamps,” although strictly *opera-bouffe* music, is written in a spirited style. The Captain’s song, “The river’s the place for me,” is a sprightly ditty, a close copy of the songs supplied by Sir Arthur Sullivan to Mr. Gilbert’s humorous verses. But in more than one instance Mr. Carr has written music of a far higher quality. He has even composed an overture, and some concerted music revealing both

melodious and dramatic qualities, which might be turned to good account if the composer had the advantages of a genuinely humorous libretto. Naturally, Mr. Arthur Roberts makes the most of the eccentric situations, and sings his music in a burlesque style; Miss Marian Burton, an excellent contralto from the Carl Rosa Company, is the representative of the hero, and sings well, but the part should have been given to a tenor. That Mr. Carr possesses gifts which may prove valuable to the operatic stage is clear, but at present little encouragement is given to native talent ; there are excellent musicians at this moment with the scores of operas ready, with symphonies on their shelves, who look vainly ahead for the chance of introducing them to the public. Happily, they are sanguine, and believing that their time will come, work on cheerfully, and pick up crumbs of comfort when and where they can.

GERMAN OPERA.

SIR AUGUSTUS HARRIS intends to give German opera a fair trial during the forthcoming season, and he has all the greater chance of success now that the rival proposition has been postponed. The latter decision is wise, the manager of Covent Garden has ample resources at his disposal, and the idea of two German operas in London at the same time is simply giving a supply for which there could not be an adequate demand. Sir Augustus Harris is an eminently practical man, and he has visited Germany in order to make arrangements with some of the finest Teutonic artists, and also to witness the actual representation of several operas little known in this country, especially *Tristan und Isolde*, one of the most genuinely dramatic works ever presented upon the operatic stage. It has a fine, powerful story, well-developed characters, and the music for the principals is intensely interesting ; the duet of the lovers in the garden is almost unequalled in passionate expression. The great difficulty of securing Wagnerian tenors has been conquered, Herr Alvary and M. Van Dyck being both admirable ; Frau Bettake and Frau Klasfky combine splendid abilities with personal attractions ; and the bass singers are some of the finest in Germany. With an ample chorus—which, however, will not be required in *Tristan*—and a competent orchestra and scenic accessories liberally supplied, there is little doubt that Sir Augustus Harris will meet with hearty encouragement, and it will be a treat, and perhaps a revelation, to opera-goers, who have only heard vague rumours of what can be accomplished in modern German opera, and have but a faint conception of the subject. We shall be able soon to give more definite particulars, and also to name the conductor, a very important personage in operatic proceedings of this kind. Sir Augustus Harris cannot be accused of partial views, for he has given great encouragement to Italian opera, and almost saved it from extinction, and last year French opera was the prominent feature of the season. It has been well said that music is of no country, but is universal. There will be one great advantage in this instance, we shall at least get out of the beaten track.

CRYSTAL PALACE CONCERTS.

THE pantomime has interfered as usual with the musical season at the Crystal Palace, but on Saturday the 13th Mr. Manns again stepped into the orchestra, to the satisfaction of all lovers of music. This fine orchestra played amongst other works an overture in G of Cherubini, originally written for the Philharmonic Society as far back as 1815. After that it slumbered peacefully until 1852, when, under Costa, it was performed, and again left severely alone until last Saturday. Strange is the fate of musical works. A mere trifling sometimes marks the difference between popularity and absolute neglect. Here is a fine work of its kind, artistic in form, excellent in substance, and written with full command of the resources of the orchestra. Cherubini’s work was so well rendered by the Crystal Palace orchestra, and was conducted with so much spirit by Mr. Manns, that it should be heard again. There will be differences of opinion as to what has been done by Brahms in regard to the Symphony in D minor of Schumann. Generally, the work of an eminent composer is best left alone. We heard the other day a discussion between two well-known musical men on this very question. One remarked, “But, my friend, the composer

A. LOESCHHORN'S "ÉTUDES MÉLODIQUES"

pour le Piano.

Op. 194. N° 11.

Allegro moderato. ($\text{♩} = 92.$)

PIANO.

The musical score consists of five staves of piano music. The top staff shows a treble clef, a key signature of one sharp, and a 2/4 time signature. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The fifth staff shows a treble clef. Measure 200 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. The music continues with various dynamics and measure numbers (201, 202, 203) indicated below the staves. The score concludes with a double bar line and repeat dots at the end of measure 203.

A. LOESCHHORN'S "ÉTUDES MÉLODIQUES"

pour le Piano.

Op. 194. N° 15.

Allegretto. ($\text{♩} = 120$)

PIANO.



would have altered the work himself if he had lived. It is confessedly immature." "Granted," responded the other; "but would he have altered it in the way it has been done?" The mischief in these matters is that, if the principle is allowed, some ignoramus may tamper with works of the highest genius if he fancies they are not "up to date." The hateful system of "following the fashion" in music is to be deplored. The other day it was proposed to "revise" the violin works of Corelli. Now the great charm of that delightful old master is the freshness, quaintness, and mediæval character of his music. Mr. Manns, who has a love for everything that is good in music, no matter of what kind, introduced the graceful intermezzo from *Cavalleria Rusticana*. This was exquisitely played by the strings and was enthusiastically encored. The pianoforte concerto was Beethoven's No. 3 in C minor. It was played by Madame Roger-Miclos, a lady who two or three years ago made a good impression in London concert-rooms. One of the great merits of Madame Roger-Miclos is that she is free from affectation and extravagance, and allows the hearer to appreciate the beautiful ideas of the composer instead of the personal peculiarities of the virtuoso. What this means to the true lover of music is easily understood. The lady was heard in other pieces where technical skill and a more modern style were the qualities desirable. In this kind of music she was also quite acceptable. Mr. Santley, always welcome at the Palace, was especially so on this occasion. He sang in his best style Schubert's exquisite "Erl King," and Gounod's "Au bruit des lourds marteaux" from the opera *Phèdre et Baucis*. By the way the accompaniment to the "Erl King" was played by the orchestra. Admirable as the band is, in this case the original pianoforte accompaniment more completely fulfils the intentions of the composer. There was a large audience, and everybody appeared glad to have the concerts once more in progress. At the Crystal Palace concert of February 20th Master Otto Hegner was to have played, but he was unwell, and Miss Adeline de Lara played several pieces in excellent style. The new "Gipsy Suite," by Mr. Edward German, proved successful. Madame Clara Samuel was the vocalist.

POPULAR CONCERTS.

At the concert of February 1st the programme was of the old school, for example, Haydn's E flat Quartet, Op. 71, was one of the items listened to with pleasure. Handel's violin Sonata in D, and Beethoven's Sonata in A for violoncello and pianoforte were also included. The clever Polish pianist, Mlle. Szumowska, took part with Signor Piatti in the duet, and did herself credit, but hardly reached the standard required in the compositions of Chopin which she played. How few completely satisfy the auditor in interpreting the works of that composer. But Mlle. Szumowska is a brilliant player, and when her style is entirely matured will evidently take a prominent position. Madame Norman-Néruda (Lady Hallé) was admirable as ever in the quartet, and in the sonata of Handel. The vocalist was Mr. O'Mara, the tenor who recently appeared as Ivanhoe at the Royal English Opera. He sang songs of Mendelssohn, Jensen, and Sterndale Bennett, with much grace and expression, Mr. Henry Bird accompanying extremely well. Schubert's Octet was a grand attraction at the Saturday concert, February 6th, Haydn's E flat pianoforte Trio, No. 5, was also included and was played by Mlle. Szumowska, Madame Néruda, and Signor Piatti; Mrs. Osborne Williams was the vocalist. At the concert of the 8th the singing of Mr. Eugene Oudin was an attractive feature. He gave Gounod's songs "Le Vallon" and "Le Soir" extremely well; Mlle. Szumowska was the pianist. Sir Charles Hallé was the pianist on Saturday afternoon the 13th, and played Beethoven's Sonata, Op. 31; Miss Eibenschütz, on Monday 15th, played the Waldstein Sonata. This interesting work proved highly attractive, the pianist being equal to her task and realising the intentions of the composer. The same lady took part with Signor Piatti in Mendelssohn's Sonata in D major for pianoforte and violoncello at the Saturday Concert, February 20th, when Mendelssohn's E flat Quartet was also an item. Owing to the lamented death of the Duke of Clarence the attendance at these and all important concerts has been smaller

than usual, and the fear of the influenza has had a repressing influence upon musical amateurs. Let us hope there will soon be more animation in the musical world.

SIR CHARLES HALLÉ'S CONCERTS.

At the concert of February 5th there was a novelty in a suite by Dvořák for small orchestra, in D, Op. 39. This belongs to the same period as the composer's *Sabat Mater*, and possesses considerable beauty and originality. The treatment of the wind instruments is fresh and charming; and the melodic ideas, frequently echoing national strains, were attractive and piquant. Beethoven's G major Concerto for the pianoforte displayed the best qualities of Sir Charles Hallé's style. Schumann's "Rhenish Symphony" was an interesting item, and three pieces from Berlioz's *Faust* were greatly appreciated by the audience, and encored. The orchestral playing was admirable, and Mr. Willy Hess was an excellent first violin. At the last of Sir Charles Hallé's concerts, on the 19th, there were but four items, but they were full of interest. *Harold in Italy*, by Berlioz; *The Slavonic Rhapsody* of Dvořák; a Symphony in D minor of Haydn; and Beethoven's Triple Concerto for piano, violin, and violoncello. The last was a triumph for Sir Charles Hallé, Lady Hallé, and Signor Piatti.

ROYAL CHORAL SOCIETY.

An admirable performance of Mendelssohn's *St. Pauli* was given at the Albert Hall on the 18th. The work will never attain the popularity of the same composer's *Elijah*, but contains great beauties and a purity of vocal treatment which must ever be attractive to those who appreciate devotional expression in oratorio. Miss Theodora Henson, the American soprano, was the principal soloist, and displayed high merits of voice and style. Mr. Plunket Greene was excellent in the air "O God, have mercy," and another American vocalist, Mr. William Gunn, a capital tenor, was heard to advantage. Madame Patey was the contralto, and the choral portions of the oratorio were finely rendered by the members of the Society. On Wednesday, March 2nd, Gounod's *Redemption* will be performed, with a very strong list of principal vocalists.

LONDON SYMPHONY CONCERTS.

At the concert of February 11th Mr. Henschel gave an extremely good performance of the *Eroica* symphony. It was in every way creditable to the orchestra and the conductor, who has been charged with too great a leaning to the music of Wagner. This is simply nonsense, but it was well to prove that Beethoven could be interpreted in a manner worthy of his commanding position. From the fiery and majestic opening movement until the close there was nothing to mar the enjoyment of lovers of Beethoven, while the followers of Wagner were not neglected. They had the beautiful overture to *Die Meistersinger* splendidly played, and the exquisite *Siegfried* Idyl, and selections from *Parzival* and *Tristan*. Nobody could complain of such a programme; in fact, everybody was pleased, and especially so with the fine singing of Madame Nordica in the closing scene of *Tristan*. It was altogether a fine concert; and Mr. Henschel conducted with great ability, intelligence, and command of his instrumental forces. The sixth and last concert was on February 25th, when Herr Hugo Becker, the famed violoncellist, appeared.

GUILDFHALL SCHOOL OF MUSIC.

SEVERAL concerts have been given by the students of the Guildhall School of Music, which institution is being carried on by the officials and professors in a satisfactory manner until the question is decided as to the future principal. As may be expected there are many well-known musicians in the field, and one or two who would probably greatly advance the prospects of the school if appointed. The concerts given at the large hall of the City of London School have been most promising; some

of the vocal and instrumental efforts of the students have given an excellent idea of the system of training pursued. The talents of several of the pupils also indicated that there will be no lack of musical capacity in the future. At a concert given at the above locality on February 17th, selections from Auber's *Fra Diavolo* were effectively given. This is in anticipation of a complete performance of the work by the members of the operatic class. Several soloists and vocalists also distinguished themselves, and the musical work of the school is evidently well cared for in all departments of musical art.

ROYAL COLLEGE OF MUSIC.

THE concerts of the students at the Alexandra House, Kensington Gore, have been very interesting of late, the orchestral concerts particularly so. Under the competent control of Professor Henry Holmes, an excellent concert was given on February 11th, when the students gave an interpretation of Beethoven's "Pastoral Symphony" that would not have disgraced an experienced professional orchestra. The playing of Miss L. Wright in the Romance for violin and orchestra of Dvořák, and that of Miss Amy Grimson in the Serenade and Allegro of Mendelssohn for pianoforte and orchestra, evinced much intelligence. Some new vocal students have also distinguished themselves of late.—Remarks on the Royal Academy of Music must be deferred until next month, owing to the postponement of the operatic series of performances, so many of the students having been affected by the prevailing epidemic; but we hear that great pains have been taken in this department.

MISCELLANEOUS MUSICAL NEWS.

It is worthy of record that Verdi's *Aida* was given for the first time in the provinces (at Liverpool) at the close of January.—Some attractive new songs have been heard at the London Ballad Concerts, where many of the most popular vocalists of the day appear, the usual success attending these agreeable gatherings.—The vocal recital of Mr. and Mrs. Henschel which we attended on the 10th was one of the most interesting we can remember. It included selections from Mozart, Schubert, Ambroise Thomas, Lortzing, Boieldieu, Loewe, Goetz, &c. Here was variety enough, and Mr. Henschel himself contributed, Mrs. Henschel sang beautifully, and as a contrast to the foreign songs gave Dr. Arne's old ballad "Polly Willis" charmingly.—Herr Siegfried Wagner paid a brief visit to London, quitting the metropolis for a tour in the East.—Lovers of Liszt had better be on the alert on March 16th, when Mr. Anton Hartwigson will give a recital entirely from the works of that composer at Princes' Hall.—A pleasant contrast will be made at the Crystal Palace to the wonders of the Electrical Exhibition by a series of afternoon concerts on Mondays, Wednesdays, and Fridays. The Crystal Palace orchestra will perform, and Mr. Manns will conduct. Good news for Crystal Palace visitors.—Madame Albani has paid a visit to her native Canada, singing at Montreal with great success in *Lohengrin*. The prima donna was feted at a grand public reception. Madame Albani will return to London in a few weeks.—The divorce suit against Madame Melba has led to some novel legal proceedings in the Vienna Law Courts. Owing to the high position of the co-respondent and the popularity of the prima donna the case excites unusual interest in the musical world.—The pianoforte recital given by Miss Dora Bright at Princes' Hall on the 16th reflected credit upon the fair performer, who was one of the most successful students of the Royal Academy, and her programme on this occasion was a novelty, consisting entirely of the works of English composers for the pianoforte. The recital was an interesting one and the performance was completely successful.—The performance of the Stock Exchange Orchestral Society at St. James's Hall, on the 18th, was a most meritorious one. Miss Lilian Griffiths, a new violinist, gave Beethoven's Violin Concerto in good style. The President, Mr. Read, composed a Funeral March in memory of the late Duke of Clarence, which was played with success; and two movements from a Suite by Mr. William Wallace were warmly appreciated. Mr. George Kitchin conducted admirably.

Musical Notes.

THERE is not much to record with regard to the doings at the Grand Opéra this month, which institution is mainly occupied with preparations for the future. *Lohengrin* continues to maintain its position in public favour, and M. Colonne's conducting of the work is very highly praised. The cast of Wagner's work includes Mmes. Caron and Fierens, MM. Vergnet, Renaud, and Delmas, all of whom appear to have been completely successful. In *L'Africaine* Mlle. Bréval made her débüt as Selika, and M. Ibos his first appearance as Vasco. The works in preparation are Reyer's *Salammbô*, which is being actively rehearsed, and will, it is hoped, be produced by the end of this month; a ballet, *La Maladetta*, with music by M. Paul Vidal, a young composer who gained the Prix de Rome in 1883 and has since attracted notice by several very promising works; and, last, a French version of *Die Meistersinger*, which is to be given with a cast of exceptional interest—M. Lassalle as Hans Sachs, M. Van Dyck as Walter, M. Renaud as Beckmesser, and Mme. Caron as Eva. But it is as likely as not that this production will not take place this season, if it be true that the rehearsals are not to begin till May.

AT the Opéra-Comique, Mascagni's *Cavalleria Rusticana* was produced on January 19th, in a French version by Paul Milliet. Notwithstanding the manifest hostility of a certain portion of the press, and a cool reception by the audience on the first night, the work appears to have created a very favourable impression, and the success would no doubt have increased with future performances, but unfortunately Mlle. Calvé, who took the part of the heroine, was soon after seized with serious indisposition, and the work has had to be shelved until her recovery. The rôles of Turiddu, Alfio, and Lola, were taken by MM. Gibert, Bouvet and Mlle. Villefroy. This quasi-failure compelled M. Carvalho to fall back on familiar works until his next novelty can be got ready. This is to be *Enguerrande*, a lyric comedy by Émile Bergerat and Victor Wilder, music by M. Auguste Chapuis, whose first stage work this will be.

AT Bordeaux, on January 30th, a lyric drama, *Hérode*, by Georges Boyer, music by M. William Chaumet, was produced for the first time on the stage. The music, which includes a love scene, a massacre, and a ballet, is very warmly praised in *Le Ménestrel*, and the composer, who conducted in person, was applauded most enthusiastically by his fellow-townsmen.

THE chief feature of the Concerts du Conservatoire has been the performance of Bach's great Mass in B minor on February 14th, of which we must speak hereafter—but Bach seems to be making way in Paris, for the Société des Grandes Auditions Musicales has also given the first performance in France of the first three parts of the Christmas Oratorio. The soloists, Mme. Deschamps-Jéhin, Mlle. de Montalant, MM. David and Auguez, performed their respective tasks with great ability and success, the first-named lady in particular achieving a conspicuous triumph; but the chorus and orchestra, numbering only about eighty altogether, would seem to have been too few for a satisfactory rendering of the work. The performance was conducted by M. Gabriel Marie.

OF the doings at M. Lamoureux's concerts we may mention the performance of Beethoven's third and fourth Symphonies, of Liszt's Concerto in E flat, brilliantly performed by Mme. Marie Jaell; of two new works, an overture, *Polyeucte*, by Dukas, and a *Rhapsodie bretonne*, by Saint-Saëns, neither of which made any effect; and

of three preludes by Wagner, viz., that to *Parsifal*, to the third act of *Tristan*, and to the third act of *Lohengrin*. The critic of *Le Ménestrel* characterises the first of these as belonging to the *genre soporifique*, the second to the *léthargique*, and the third to the *explosif*.

M. COLONNE has introduced to his audiences the great sacred scene, the finale to the first act of *Parsifal*. The critics (some of them) pretend to find it obscure and ineffective apart from the action, but it was received with so much favour that M. Colonne repeated it the following week. There have also been fine performances of Schubert's Symphony in C, and of Raff's *Im Walde*.

A NOVEL idea is being carried out at the Théâtre d'Application. Matinées are given weekly, at each of which a lecturer discourses on some one of the younger composers of the day, and selections from the chosen one's works are performed. Thus far M. Vincent d'Indy and Mlle. Chaminade have been dealt with, and there remain for future treatment M.M. Georges Hué, Gabriel Pierné, Charles Réné, and Geo. Marty. The scheme is well planned, and ought to do much for the reputation of the selected ones.

MME. MARIE JAELL is giving a series of recitals devoted to the works of Franz Liszt for piano solo. Her execution of the works is admitted to be all that could be desired, but most critics find that Liszt is not a composer great enough to bear such a test as a whole concert consisting of his compositions exclusively. The element of virtuosity is too predominant, and the few works in which it is less conspicuous are not important enough to excite interest.

Lohengrin has been produced at Lille. Some capsules containing offensive substances were thrown on the stage, but the offender was detected and removed, and the performance concluded with great success.

M. GEORGES MARTY has been appointed to succeed M. Jules Cohen as teacher of the "ensemble" class at the Conservatoire. The choice is universally approved.

THE Brussels Théâtre de la Monnaie, which is so successful with *Lohengrin*, the *Zauberflöte*, and *Le Rêve*, that even the *Cavalleria Rusticana* has to wait for production, will at the end of this season lose three of its most popular artists: Mme. de Nuovina, M. Lafarge the tenor, and M. Badiali, who will transfer their services to the Paris Opéra-Comique.

M. ARTHUR DE GREEF, the distinguished Belgian pianist, is giving a series of historical piano recitals in Paris, at the Salle Pleyel. He will conclude with a grand concert at the Châtelet, on which occasion he will be assisted by an orchestra conducted by M. Colonne.

M. MASSENET's new opera, *Werther*, was produced at the Hofoper of Vienna on February 16th. The libretto, founded on Göthe's once universally-read novel, is the work of three authors, MM. Ed. Blau, Paul Milliet, and G. Hartmann. Considering that the music only required one composer, this seems to show how much harder it is to write a libretto than to compose the music to it. The opera is in three acts and four tableaux; and, according to a correspondent who heard the final rehearsal, the music may be described as "always interesting, never startling, and rarely original." The cast was as follows: Werther, M. Van Dyck; Albert, M. Heidl; Charlotte, Fräulein Renard; Sophie, Frau Förster. M. Massenet's new ballet, *Le Carillon*, was to be produced a few days later at the same theatre.

Das Sonntagskind, the new three-act operetta of Carl Millöcker, was produced at Vienna on January 16th, at the Theater an der Wien, and promises to be at least as successful as the most popular of its predecessors, *Der Bettelstudent* or *Der arme Jonathan*. A few days after,

it was produced at Berlin, and is, besides, in preparation in several other towns.

MESSAGER'S *La Basoche*, under its German title of *Zwei Könige*, is at least as successful in Germany as any comic opera of native production; at Cologne, Mannheim, Bremen, and Leipzig, it has already had an enthusiastic reception, and many other towns, great and small, are preparing to welcome it.

A HEAVY blow is about to fall on the serious music-lovers of Berlin. It is announced that after the close of the present season Dr. von Bülow will cease to conduct the Philharmonic Concerts, and will confine himself to directing the Hamburg Subscription Concerts. It is said that he finds the strain too great for his health. Herr Moszkowski, conductor of the Orchestral Union of Breslau, will probably be his successor. The chief orchestral concerts have been the sixth and seventh Philharmonic, at which the principal items were the 2nd Symphony of Beethoven, and the C major of Schubert, Liszt's *Les Préludes*, and an almost unknown overture of Mozart's, which O. Jahn supposes to have been intended for the music to *King Thamos*, a work instrumented with unusual fulness and brilliancy for Mozart, and in material and construction eminently characteristic of the composer. At a concert of the Imperial Domchor, under Professor Albert Becker, two movements from Palestrina's "Pope Marcellus" Mass," Bach's great motet for two choirs, *Singet dem Herrn*, and a Psalm by Professor Becker, were executed, while the Stern'sche Gesangverein, besides works of Mendelssohn's, performed Max Bruch's last cantata, *Das Feuerkreuz*. Among the host of piano recitals and Lieder concerts, which are far too numerous for us to mention one quarter of them, the farewell concert of Fräulein Hermine Spies (January 18th) must be singled out. The excellent artist retires whilst still in the full possession of her powers, and will leave in the minds of all who have heard her the reputation of one of the greatest lieder-singers of our time. It must suffice merely to mention the recitals of Eugen d'Albert, Moritz Rosenthal, Joseph Wieniawski, Señor Sarasate, Mme. Etelka Gerster, Signora Alice Barbi, and many others less known to fame.

HERR RUBINSTEIN has apparently repented of his determination never again to play in public. He has given several concerts for charitable purposes in St. Petersburg, Dresden, Vienna, and elsewhere, with the success which might be anticipated. It is now positively stated that he has accepted an engagement for a lengthy tour in America.

Tristan has been produced at Weimar, with Frau Naumann-Gungl and Herr Zeller in the chief parts. The Weimar music-lovers are proud to be able to boast that their own regular operatic company was able to supply representatives for all the characters—no extraneous assistance of any kind being required. The performance, conducted by Herr Richard Strauss, was thoroughly excellent.

As illustrating how operas travel nowadays, let us remark that Tschaikowski's *Eugen Onegin* has been produced at Hamburg, Mascagni's *Amico Frita* at Pesth, Franchetti's *Asrael* at Munich, and Massenet's *Esclarmonde* at St. Petersburg.

FOLLOWING on its successful production at Schwerin, Reinecke's new opera, *Der Gouverneur von Tours*, has also been brought out at Lübeck.

PHILIPP RÜFER's opera *Merlin* has been revived at the Berlin Opera House. The music is regarded with more favour than the libretto.

The subscription for the Schumann memorial at Zwickau hangs fire. Fourteen thousand marks have

been collected, mostly by residents, and further subscriptions are earnestly invited.

MORE juvenile prodigies are entering the field. The latest comers are Bianca Panteo, a little violinist, who, having made a sensation in Italy, is gradually working her way to London through Hungary, Bohemia, and Germany; and Ernst Drangosch, a boy of nine, the son of German parents at Buenos Ayres, who can play concertos of Mozart and Beethoven from memory.

TERESINA TUÀ, also a juvenile prodigy in her time, but now to be regarded as a mature artist, has emerged from the seclusion of private life, and once more appeared before a public audience at Palermo, exciting all the old enthusiasm. It is presumed that she intends to renew her artistic career.

A NEW opera, *La Wally*, produced at the La Scala Theatre of Milan on January 20th, seems to have obtained (and deserved) a success which means more than the usual success obtained by most Italian operas on their production. It is the work of Alfredo Catalani, who is generally recognised as the best of the younger Italian composers. The libretto, skilfully put together by Ilicca, is derived from a tale "Die Geier-Wally," by the German authoress Wilhelmine von Hillern, and is distinctly superior to the ordinary libretto. The music also is admitted to reach a high degree of power and beauty in some parts, and on the whole it seems likely to spread its author's reputation.

SIGNOR MASCAGNI is beginning to experience some unpleasant results of his popularity. Not only do the minor theatres of Italy swarm with parodies of his two operas, but at Pesth they have brought out a ballet the music of which is derived from a trifling little prelude played in some small theatres instead of the "intermezzo" from the *Cavalleria*. This is spun out by repetitions, variations, and other improper artifices so as to serve for a short ballet.

THE publisher Sonzogno has instituted another competition for a one-act opera. Sixty scores have been sent in, and fifty-three of these are being examined by the jury chosen to decide on their merits.

A NEW opera, *Die Hexe*, by a young Swedish composer named August Enna, has been produced at Copenhagen. It is regarded as a work of much promise.

THE annual Reid Concert at Edinburgh took place on the 13th ult., in presence of a large and enthusiastic audience. The programme, in accordance with a previous announcement, was formed exclusively of compositions of the eighteenth century, but as it included works so different in style as Bach's Suite in D, Haydn's Symphony in E flat, Mozart's piano Concerto in A, and Cherubini's *Lodoiska* overture, there could scarcely be much complaint of lack of variety. The soloists were Mr. Max Pauer, who, besides his share of Mozart's concerto, played three short pieces by Rameau, Couperin, and Scarlatti, in most finished style; Miss Macintyre and Mr. Ffrangcon-Davies; nor must we forget Mr. Sons, the leader of the orchestra, who did full justice to the lovely air which is the glory of Bach's suite. The orchestra, largely composed of resident Scottish players, though only collected for this occasion, and with scant opportunity for rehearsal, acquitted themselves with credit, a result largely due to Professor Niecks, who conducted with an ability which left no doubt of his entire competence for this part of the professor's duties. He is in every way to be congratulated on his first concert.

A TABLET has been put up in the church of St. Lawrence, Norwich, to the memory of Miss Glover, who has considerable claims to be regarded as the founder of the Tonic Sol-fa system.

A POSTHUMOUS opera, *Winkelried*, by the late Louis Lacombe, who died in 1884, has just been produced at Geneva.

THE prize offered by the Westminster Orchestral Society for the best orchestral work in three movements has been unanimously awarded by the judges, Drs. Mackenzie, Bridge, and Parry, to Mr. Walter Wesché, and the successful work will be performed by the Society at its concert at Westminster Town Hall on March 16th.

AMONG the deaths of the month we have to record that of Mr. John Old, of Reading, aged 64 (February 4th), a musician of less reputation than he deserved. His best known work is the opera *Herne*, which is published, and was performed at Reading in 1887 in concert form. Mr. Old was also a capital pianist, an excellent teacher, the conductor of two choral societies at Reading, where he lived for the last thirty years, and the founder of Layton College—a musical training-school in that town, which he made so successful that it now has two hundred pupils, and has trained several eminent vocalists. Other deceased musicians are François Riga, a Belgian composer, some of whose choruses for male voices are widely known (died, January 20th); Hugo de Senger, a conductor of great eminence in Switzerland; Signora Cattaneo, who will be remembered here as having played Desdemona in Verdi's *Otello*; and Signor Bottero, perhaps the last of the famous Italian *bufo* singers and actors. He was especially known as the hero of Cagnoni's *Don Bucefalo*, in which part he loved to exhibit his ability as a performer on the piano, the violin, and the double-bass. He was born on December 26th, 1831, and died on February 3rd.

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Begierig sehen wir alle Musikfreunde auf ein Buch losstürzen, in welchem Anton Rubinstein seine Ansichten über Musik und Musiker, von Bach bis auf Wagner entwickelt. Sie werden, um das gleich herauszusagen, ihre Neugierde nicht zu bereuen haben. Ein seit fünfzig Jahren ruhmvoller thätiger Meister, der über dem Beifall des Tages nicht vergessen hat, über sein Kunst und deren Wandlungen ernsthaft nachzudenken, kann im Alter uns kaum ein besseres Geschenk machen, als mit der Niederschrift seiner Ansichten und Erfahrungen. Wie umfassend Rubinstein die gesamte Clavier-Literatur beherrscht, weiß man aus seinen Concertprogrammen; außerdem hat er als schaffender Künstler fast alle Gattungen Musik selbst cultivirt, von der Oper und dem Oratorium bis zur Etude und dem einfachen Lied. Viel gereist und überall zu Hause, konnte er die Musik und das Musiktreiben aller Nationen an Ort und Stelle studieren. Mit alledem wäre uns noch wenig gedient, wenn der Autor, nach allen Seiten Rücksicht thibend, seine Urtheile gewunden und diplomatisch verhüllt aussprechen würde. Die schmucklose vollkommene Aufrichtigkeit ist aber ein Hauptverdienst des Rubinstein'schen Buches. Rubinstein gilt für einen offenen, bis zur Schrotförmigkeit aufrichtigen Charakter. In einer autobiographischen Skizze sagt er von sich selbst: "Ich bin ein aufbrausender und dazu rauer Charakter; weil ich meine Sache heiss liebe, nehme ich Alles sehr zu Herzen." Das prägt sich auch in seinem Buche aus und geheilt ihm zum Vortheil. Rubinstein zeigt sich darin weder etiel noch boshaf, denn von sich selbst spricht er mit keiner Sybille und von anderen lebenden Componisten ebensowenig. "De virtus nil nisi bene," bemerkte er, und da ihm die Lebenden nicht sonderlich sympathisch sind, so schwiegt er sich über die selben gründlich aus. Auf Eleganz des Styles legt er wenig Wert, aber in seinen nachlässigsten Sätzen findet man wertvolle Gedankenkörner. Rubinstein tritt heute nicht zum erstenmal als Schriftsteller auf; er hat hin und wieder für eine ihn lebhaft interessende Frage zur Feder gegriffen, in Journal-Artikeln über "die geistige Oper," über "Russische Componisten," über "die Herausgabe der musikalischen Classiker." Zum erstenmal erscheint er aber jetzt mit einem Bucne von weitausgreifendem Inhalt. Er hat es selbst in russischer und in deutscher Sprache geschrieben; gleichzeitig erscheint es in französischer und englischer Uebersetzung. Die ersten Abschnitte waren schon im Sommer 1890 in Badenweiler beendet, die letzten kamen ein Jahr später in Petersburg hinzu. Man sollte eher glauben, das Bucne sei in Einem Zuge niedergeschrieben oder vielmehr dictirt; es klingt wie gesprochen. Ohne Unterabteilungen, ohne Pausen fliesst es ununterbrochen fort wie eine Improvisation.

Rubinstein nennt seine Schrift "eine Unterredung," und das ist sie auch. Sie nimmt ihren Ausgang von der Besuch einer Dame, die in Rubinstein's Musikzimmer die Büsten von Bach, Beethoven, Schubert, Chopin und Cinka erblickt. "Warum blos diese?" fragt sie, "verehren Sie denn Mozart nicht?" Rubins ein Antwort: "Himalaya und Chimborasso sind die höchsten Spitzen der Erde, damit ist nicht gesagt dass der Montblanc ein kleiner Berg sei." Ihm geht überhaupt die Oper, die ja Mozart's Hauptschatz gewesen, als eine untergeordnete Gattung. Nie sei in einer Oper eine Tragik erklingen oder komödien erklingen, wie eine solche in den schönsten Adagios von Beethoven erklingt, kein Requiem (auch das Mozart'sche nicht) mache einen so erschütternden Eindruck, wie der zweite Satz von Beethoven's Broca. Die menschliche Stimme stellt der Melodie Grenzen, was die Instrumentalmusik nicht tut und was die menschlichen Seelenstimmungen, sei es Freude oder Trauer, auch nicht zulassen. Die stärksten Gefühle sind wortlos. Von den Componisten, die blos Gesangsmusik schreiben, also bestimmte Texte in Musik setzen, sagt Rubinstein witzig: "Sie kommen vor wie Leute, die blos das Recht haben, Ihnen gestellte Fragen zu beantworten, nicht aber selbst zu fragen oder sich zu äussern, sich auszusprechen." Die Symphonie steht höher als die Oper; das Publicum freilich zieht letztere vor, weil es sie leichter versteht, aber die Instrumentalmusik ist die Seele der Musik. Auch sie ist eine Smache; der Vortragende hat ihre Hieroglyphen zu entziffern. Rubinstein erklärt seinen Satz durch einige Beispiele aus Beethoven und Chopin, was das Dime zu der Frage veranlaßt, ob er denn Anhänger der Programm-Musik sei? "Nicht ganz," antwortet er; "ich bin für das zu errathende und hineinzudichtende, nicht für das gegebene Programm bei einem Musikstück." Es sind, meines Erachtens, durchaus gesunde und richtige Ansichten, die Rubinstein hier, wenn auch in aphoristischer Form, ausspricht.

Wichtiger ist uns, was Rubinstein von den Trägern der neuen Aera, der vierten Epoche der Musikkunst, sagt: Berlioz, Wagner und Liszt. Von allen Dreien sei Berlioz der Interessanteste, schon der Zeit wegen, in welcher er erschien (in den Dreissiger-Jahren), und weil er nicht Neuerer geworden ist, sondern gleich anfangs als solcher auftrat. "Blending colorit, effectfull, interessant ist Alles von ihm, aber Alles reflectirt, klänglich, weder schön noch gross, weder tief noch hoch—and spielen Sie irgend eine Composition von ihm auf dem Clavier, sogar vierhändig (also tonreich), das heisst nehmen Sie ihr das Colorit der Instrumentation, und es bleibt—nichts; aber spielen Sie die Neunte Symphonie von Beethoven auf dem Clavier, sogar zweihändig (also tonarm), und Sie werden überwältigt sein durch Gedankengröße und seelischen Ausdruck!" Neben Berlioz sei Wagner "auch höchst interessant, sehr wertvoll, aber schön oder gross, tief oder hoch in spezifisch musikalischer Beziehung nicht." Höchst unsympathisch sind Rubinstein Wagner's Kunstprincipien, die er in Folgendem kurz charakterisiert: "Er [Wagner] spricht von einer *Gesamtkunst* (Vereinigung aller Künste für die Oper); ich finde, dass man dadurch *keiner* von ihnen ganz gerecht werden kann. Er befürwortet die *Sage* (das Übernatürliche) als Stoff zu Operntexten; meines Erachtens ist die Sage immer eine kalte Aensserung der Kunst—es mag ein

interessantes, auch poetisches *Schaustück* sein, aber nie ein *Drama*, denn mit übernatürlichen Wesen können wir nicht mithören. Das *Leitmotiv* für gewisse Persönlichkeiten oder Situationen ist ein so naives Verfahren, dass es eher ins Komische führt, als ernstes Sinn beanspruchen kann. Das *Ausschlüsse* der Arien und Ensembles in einer Oper ist psychologisch nicht richtig; die Arie in der Oper ist daseiße, was der Monolog im Drama ist, die Seelenstimmung einer Person vor oder nach gewissen Begebenheiten, so auch das Ensemble die Seelenstimmung mehrerer Personen; wie kann das ausgeschlossen werden? Ein Liebesduett, wo kein Moment der gleichen Beseligung (Zusammeningen) vorkommt, kann nicht ganz wahr sein. Das *Orches* er in seinen Opern ist des Guten zu viel, es vermindert das Interesse für den gesanglichen Theil; und obwohl es, seinen Intentionen nach, das ausdrücken soll, was im Innern der handelnden Personen vorgeht, da sie ja selbs nicht aussprechen, so ist eben diese ihm zugeheilte Wichtigkeit vom Uebel, denn sie macht das Singen auf der Bühne beinahe entbehrlieb; oft möchte man sich sein Schweigen ausbitten, um die auf der Bühne anzuhören. Es gibt wol schwerlich ein interessanteres Orchester in einer Oper, als das im *Fidelio*, aber da empfindet man keinen Augenblick dieses Bedürfniss—Das *Unsichtbarmachnen* des Decorationswechsels durch aufsteigenden Dampf ist geradezu unausstehlich. Das *unsichtbare Orchester* ist eine hyperideale Anforderung, die für keine anderen Opern, ja selbst nicht für die seiningen, stichhäftig ist. Schon der dumpfe Klang des Orchesters bei dieser Neuerung macht sie nicht wünschenswerth. Das Sehen des Capellmeisters oder der Orchester-Musiker ist durchaus nicht so schrecklich, dass man desshalb den rein musikalischen Effect der Klangschönheit einbüßen soll." Später fährt Rubinstein fort: "Die *Insuffilitäts-Erklarungen* des Pappes hat so Man hem die katholische Religion verleidet. Würde Wagner seine Opern componirt und aufgeführt haben, ohne sich selbst über sie in seinen Schriften auszusprechen, man würde sie loben, tadeln, liebgewinnen oder nicht, wie es jedem Componiste ergeht—aber sich für den allein Seligmachenden erklären, das erweckt Opposition und Protest. Wol hat er Beachtenswertes geschrieben (*Lohengrin*, *Meistersinger* und die "Faust"-Ouvertüre sind mir die liebsten seiner Werke), aber das Principe, Reflectire, Prätentüse in seinem musikalischen Schaffen verleiden mir das Meiste. Alle Personen in seinen Opern schreiten einher auf Kothen (im Sinne des Musikalischen), immer declaimend, nie sprechend, immer pathetisch, nur dramatisch, immer als Götter oder Halbgötter, nie als Menschen, als einfache Sterbliche. Alles macht den Eindruck des sechsfüssigen Alexandriner-Verses, des kalten, gezwungenen Stabreimes. Verschiedenheit der *musikalischen Charakteristik* mängelt daher ganzlich—weder eine *Zertine* noch eine *Lomotiv* sind bei ihm denkbar. Niezeichet bei ihm die *Melodie*, der musikalische Gedanke die Person; immer that es nur das *Wort* (das *Leitmotiv* zeichnet bloß das Äusserliche der Person, nicht ihr Inneres). Sein *Orchester* ist wohne und imponirend, aber auch nicht selten monoton, der Oekonomie und Mannigfaltigkeit in der Schattirung entbehrend, weil Wagner vom Anfang bis zum Ende eines Werkes mit allen ihm zu Gebote stehenden Farben (musikalisch) malt. Jede Kunst hat ihre eigenen Lebensbedingungen, ihre besonderen Anforderungen, ihre Begrenzung, u. s. w., so auch jede Kunstgattung. Aus einer Oper etwas Anderes machen eben die Opern, aber man wol sehr interessant sein, aber es annuliert eben die Oper. Es kommt mir vor, wie die Sicht der Claviermachi, Streich- oder Blasinstrumente ins Clavier hinein zu fabriciren, um den Ton zu verändern oder zu verlängern—ein ganz unnützes Beginnen."

Über Liszt schreibe Rubinstein: "Dümmer der Musik möchte ich ihn nennen! Versengend durch Gewalt, berauscheinend durch Phantastik, bekrückend durch Liebreiz, alle Formen auf- und annehmend, Alles kenntend und könnend, aber—in Allem falsch, unwahr, auflehnend, comödiantisch und das böse Princip in sich tragend. Seine Virtuosen-Periode war seine Glanzperiode. Sein *Clavierspiel* anlangend, sind Worte viel zu arm, um es zu bezeichnen—unvergleichlich in jeder Beziehung, Culmination alles dessen, was Clavier-vortrag überhaupt zu bieten vermag! Seine *Componisten-Period*, von 1853 an—die ist trauriger Art. Bis aufs Äußerste geführte Programm-Musik, ewiges sich gebürdigen; in seinen Kirchen-Compositionen von Gott, in seinen Orchesterwerken vor dem Publicum—immer und in Allem Gebürdung." In Berlioz, Wagner und Liszt sieht Rubinstein die *Compositions-Virtuosen*—im Sinne des specifisch musikalischen Schaffens kann er keinen von ihnen als Componisten anerkennen. Es fehlt allen Dreien die Navetät; ihr Einfluss auf die heutigen Componisten sei bedeutend, aber unheilsam. So ist denn für Rubinstein mit dem Tode Schumann's und Chopin's das Ende der Musik gekommen. "Finis musicæ!" ruft er schmerzlich aus. "Es ist mein volkommener Ernst—ich spreche bezüglich des musik-lischen Schaffens, der *Melodie*, der *Gedanken*; heute wird wol Interessant, vielleicht auch Werthvolles geschrieben, aber Schones, Grosses, Tiefs, Hohes nicht. Der Beweis dafür die Ueberhandnahme des Colorits auf Kosten der Zeichnung, der Technik auf Kosten der Gedanken, des Rahmens auf Kosten des Bildes."

Die "Unterredun" verbreitet sich ziemlich ausführlich über das Virtuosenthum, die "Objektivität" des Vortrags, über das viele Musiciren, über die Frau in der Musik, die Concert-programme und Dirigenten, die Wunderkinder, den Kirchenstyl, die Conservatorien, die Clavier-Ausgaben u. s. w.—lauter Frage von actuellem Interesse, welche Rubinstein so ernsthart überdacht hat, wie er sie geistreich, unbefangen und amüsant beantwortet. Ganz abzsehen von der persönlichen Befriedigung, die mir Rubinstein's Buch durch so vielfache Übereinstimmung mit meinen eigenen Ansichten gewährte, drängt es mich, dasselbe allen Musikern und Musikfreunden als eine durchaus anregende Lectire zu empfehlen.

(Neue Freie Presse.)

E. HANSLICK.

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